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agent for the town of Pisa. Later he visited Egypt, Syria, Greece, Sicily, and Provence for business purposes and incidentally studied the systems of arithmetic in use. All these systems together with the algorism on the Pythagorean arcs he held as errors compared with the Hindu method.¹⁷ This opposition of the method of Al-Khowārizmī to that of the Hindus is explained by the use of the figures of algorism (without the zero) upon the abacus. However this leaves unexplained the selection of the word *abacus* for the title. Here we can only surmise that the dust board, called an abacus, which the Arabs used for geometrical figures gave the name to the system which Leonard learned in the Arabic city of Bugia. Even centuries later than the great Pisan *abbaco* was used in Italian and *abac* in French for the tablet upon which ancient mathematicians drew their figures.¹⁸ The expression "Pythagorean arcs" refers to the vertical columns of the ruled abacus, which were divided into sets of threes by arcs placed above them, but their connection with Pythagoras is wholly traditional.

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OLD SPANISH BRUNDA

This word, not included in any Spanish dictionary and discussed by neither Diez, Körting, nor Meyer-Lübke, occurs, in so far as I have been able to discover, only as an epithet applied to Iseult, *e. g.*, *Yseo la brunda*. It would seem, then, sufficiently obvious that *brunda*

¹⁷ *Liber Abbaci*, p. 1: . . . ibi (*i. e.*, Bugia) me studio abbaci per aliquot dies stare uoluit et docere. Vbi ex mirabili magisterio in arte per nouem figuras indorum introductus, scientia artis in tantum mihi pre ceteris placuit, et intellexi ad illam, quod quicquid studebatur ex ea apud egyptum, syriam, grecam, siciliam et prouinciam cum suis uariis modis, ad que loca negotiationis tam postea peragraui per multum studium et disputationis didici confictum. Sed hoc totum etiam et algorismum atque arcus pictagore quasi errorem computauī respectu modi indorum. . . .

¹⁸ Tommaseo-Bellini, *loc. cit.*, under *abbacus*; Godefroy, *loc. cit.*, under *abac*.

must in some way represent French *blonde*. However, Pascual de Gayangos, commenting upon the use of the word in the romance of chivalry *Tristán de Leonís*, considers it a variant form of Old Spanish *bruno -a*.¹ If Gayangos had known that in the closely related Vatican Prose Tristram MS. the heroine of the romance is invariably referred to as: *Yseo la бага* (a close equivalent of modern *morena*), he would doubtless have considered his etymology strongly corroborated. Nevertheless the Gayangos etymology cannot be accepted. While -nn- > -nd- in learned and semi-learned words (*pennon* > *pendón*, *penmula* > *péndola*, etc.) the single n of Old German *brun* would occasion nothing similar. In addition to this phonetic argument, it should be noted that in the very romance in which Gayangos observed the word, the novelist invariably described his heroine as a blond. To quote:

"La cual Yseo tenia los cabellos que cierto parecian madexas de oro fino, y eran partidos en dos ygualdades por medio de la cabeça, en vna partidura blanca que de nieve semejava parecer, e los cabellos se tendian de cada parte en gran longura e copia; debaxo de los quales tenia la espaciosa frunte, blanca e resplandesciente, etc."

Clearly this is the same golden-haired Iseult with whom we are familiar. I feel that *brunda* represents the French *blonde* but that the derivation was probably not direct, in spite of the fact that the phonetic changes involved offer slight difficulties. In another article I shall prove that the various Spanish versions of the Prose Tristram romance now extant come not from the French direct but through the Italian. The Vatican Tristram and the *Tristán de Leonís*, together with the Bonilla Fragment all belong to the same family as the *Tristano Riccardiano* and the *Tavola Ritonda*. In these Italian versions French *blonde* generally appears as *blonda* or *bionda*, but in one instance (cod. Panciatichiano 33) I note the form *bronda*. Instances of initial br for bl abound in the *Tristano Riccardiano* in the case of other words. Professor J. E. Shaw has favored me with another in-

¹ *Libros de caballerías* (ed. Gayangos, *Bib. de Aut. esp.*, vol. 49, Madrid, 1857) p. 377 note.

stance of Old Italian *bronda* found in a *canzone* ascribed to Notaro Giacomo which begins: *Madonna mia a voi mando*. Here occurs the line: *Piu bella mi parete ch' Aizolda la bronda*.² The fact that *bronda* is here too used as an epithet descriptive of Iseult greatly increases its importance.

I have recently found two more Spanish instances of *brunda* in Professor De Haan's *El Decameron en Castellano*.³ *josenda la brunda* and *yserda la brunda*. Comparing these phrases with the corresponding passages in the Italian *Decameron* (*Giornata decima, Novella VI*), we find in the modern text: *Isotta la bionda*. It therefore seems proved that *brunda* signifies *blond*. Furthermore, as the word is found most frequently, if not invariably, in works coming into Spanish from the Italian, it seems most likely that the direct etymon is Italian rather than Portuguese or French. How then explain the form *baça* of the Vatican Tristram? The Academy dictionary defines *bazo* as *De color moreno y que tira á amarillo*. Covarrubias cites an example in which *bazo* is used to describe the complexion of a mulatto. The medieval scribe or scribes who copied the Vatican MS. may have failed to recognize the exotic word *brunda*, and, confusing it with *bruna*, like Gayangos centuries later, may have rendered it with *baça*, a fairly close synonym. Correlative use of *bruna* with the other word might, perhaps, determine the change of *o* to *u*. Old Spanish possessed, of course, a form *blondo*, a.

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A PROVERB IN HAMLET

In the matter of outward flourishes, drifts of circumstance, Shakespeare's lords followed wherever their fancies led. To prove this one need not point to the exuberant conceits of Osrice or the senile euphuisms of Polonius. The speeches of these characters simply show that

the great poet was aware of the humorous possibilities of a convention which he elsewhere very seriously follows. Claudius, for instance, in his formal and dignified address from the throne, employs a conceit which to modern readers seems ludicrously fantastic. This phrase, which I have taken as the text of my paper, is "with one auspicious and one dropping eye."

The fancy is clearly a homely proverb in court dress. It is a euphuistic version, of course, of the familiar and widespread saw, "To cry with one eye and laugh with the other." The proverb is noted in the second edition of Ray's *Collection of English Proverbs*, in Bohn's *Handbook*, in Hazlitt's *English Proverbs*; and James Middlemare, in his *Proverbs, Sayings and Comparisons in Various Languages*, gives parallels from French, Italian, Spanish, and German. Quintard in his *Dictionnaire des Proverbes et des Locutions Proverbiales de la Langue Française*, pp. 565-6, furnishes the following note:—

"Cela se dit particulièrement des enfants contrariés qui pleurent et rient en même temps; on le dit aussi pour signifier *un deuil joyeux*.—L'origine de cette façon de parler doit être rapportée à nos anciennes représentations théâtrales où les acteurs étaient marqués, comme dans celle de l'antiquité. Celui qui était chargé de jouer un rôle, tantôt triste, et tantôt gai, portait un masque dont un côté exprimait la douleur et l'autre la joie, afin de montrer, tour à tour aux yeux des spectateurs les deux affections opposées au moyen de ce masque toujours offert de profil. L'expression *Jean qui pleure et Jean qui rit* est dérivée de la même source."

The double masks to which Quintard refers are mentioned in Darenberg-Saglio, *Dictionnaire des Antiquités*, Vol. 4, Part 1, p. 411, and in Smith's *Dictionary of Greek and Roman Antiquities*, pp. 376-7. The mask *ὀ'ηγεμὼν πρεσβύτης* is a case in point. Here the right eyebrow, which is raised, expresses anger; the left, which is level, a calm mood. Quintilian, commenting upon masks of this kind, says: "alter erecto alter composito est supercilio; atque id ostendere maxime latus actoribus moris est quod cum iis quas agunt partibus congruat." There can be, then, no doubt about the wearing in classical times of double masks

² *Cod. Laur. Red. 9* (ed. Casini, *Opere Inedite o Rare*, Bologna, 1900), p. 105.

³ *Studies in Honor of A. Marshall Elliott* (Baltimore, n. d.), vol II, pp. 217, 218.